



Sunday  
November  
17, 2013

# O Gamelan

Alex Pauk  
Music Director  
& Conductor

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ORCHESTRA

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## WELCOME TO THE SECOND CONCERT OF OUR 31<sup>st</sup> SEASON!

For this evening, Esprit shares the stage with Evergreen Club Contemporary Gamelan, Toronto's unique group of eight musicians hailed as "one of the world's leading performers of contemporary music for gamelan."

In the works by Chan, Ristic and Harrison, their bronze and wooden Indonesian instruments blend with Western ones in an intermingling of global cultural sensibilities.

Pauk's *Echo Spirit Isle*, originally composed for gamelan, takes on new form as a piece for large orchestra.

## O GAMELAN

The concert's title evokes José Evangelista's work, *O Gamelan*. Evangelista, an expert in the music of Indonesia and other Asian cultures, combines his compositional expertise with this special knowledge in the concert's touchstone.

Vivier's *Pulau Dewata* lends itself to varied instrumentations with Good's arrangement of the piece perhaps being the first for full orchestra.

Added attraction to this evening is the exceptional Balinese dance artist Putu Evie Suyadnyani performing a traditional dance. Evie is recognized as one of Bali's foremost dancers and is involved in researching and preserving Bali's music and dance traditions.



# ESPRIT ORCHESTRA

Alex Pauk, Music Director and Conductor  
Evergreen Club Contemporary Gamelan  
Douglas Perry – viola

## Flute

Douglas Stewart  
Christine Little, *piccolo*  
Maria Pelletier

## Oboe

Lesley Young  
Karen Rotenberg,  
*English horn*  
Jasper Hitchcock

## Clarinet

Colleen Cook  
Richard Thomson,  
*bass clarinet*  
Michele Verheul,  
*Eflat clarinet*

## Bassoon

Jerry Robinson  
William Cannaway,  
*contrabassoon*  
Stephen Mosher

## Horn

Christine Passmore  
Diane Doig  
Gary Pattison  
Linda Bronicheski

## Trumpet

Robert Venables  
Anita McAlister  
Michael Fedyshyn

## Trombone

David Archer  
David Pell, *bass trombone*  
Herb Poole, *bass trombone*

## Tuba

Sasha Johnson

## Piano

Stephen Clarke  
Benjamin Smith, *celeste*

## Harp

Erica Goodman

## Percussion

Ryan Scott  
Trevor Tureski  
Blair Mackay  
Graham Hargrove  
Daniel Morphy

## Violin I

Stephen Sitarski,  
*concertmaster*  
Sandra Baron  
Corey Gemmell  
Anne Armstrong  
Sonia Vizante  
Joanna Zabrowarna

## Violin II

Bethany Bergman  
Hiroko Kagawa  
Louise Pauls  
Michael Sproule  
Janet Horne  
Marianne Urke

## Viola

Rhyll Peel  
Nicholaos Papadakis  
Katherine Rapoport  
Ivan Ivanovich

## Cello

Paul Widner  
Marianne Pack  
Olga Laktionova  
Elaine Thompson

## Bass

Tom Hazlitt  
Hans Preuss

# O GAMELAN

Esprit Orchestra

Alex Pauk, Music Director and Conductor

Sunday November 17<sup>th</sup>, 2013 | Koerner Hall

7:15 pm	Pre-Concert Talk Composers Alexina Louie, José Evangelista, Chan Ka Nin, Alex Pauk and Scott Good
8:00 pm	Concert

## PROGRAMME

Alex Pauk	<i>Echo Spirit Isle</i> (1983)
Chan Ka Nin	<i>Éveil aux oiseaux</i> (2005) for gamelan and ensemble  <i>Legong Condong</i> (traditional Balinese dance) Putu Evie Suyadnyani – dancer
José Evangelista	<i>O Gamelan*</i> (2013)

## INTERMISSION

Lou Harrison	<i>Threnody for Carlos Chavez</i> for viola and gamelan (1978) Douglas Perry – viola
André Ristic	<i>Project «Peuple»</i> (2005) for gamelan and ensemble
Claude Vivier	<i>Pulau Dewata</i> (1977) Arranged for orchestra by Scott Good

\* Esprit Commission and World Premiere

Tonight's presentation of José Evangelista's *O Gamelan* is made possible through a generous commission support by Chantal Perrot.

Evie Suyadnyani is World Music Visitor at the University of Toronto Faculty of Music.

## ALEX PAUK

Music Director, Conductor and Composer

Alex Pauk, composer, conductor and educator, revitalized orchestral life for composers across Canada in 1983 by founding Esprit Orchestra as Canada's only orchestra devoted to new music. Esprit, with a core of 70 top instrumentalists, Canada's best soloists, and an annual subscription series in Toronto, encourages composers to take bold new directions. Through building and sustaining Esprit's high calibre performances, commissioning programme, innovative programming (80% Canadian), recordings, performing arts videos and DVDs, outreach projects, tours, and interdisciplinary arts and media ventures, Pauk has been a leader in developing and promoting Canadian music at home and abroad.

As a conductor he attains excellent performances on stage and in recordings. His innovative programming and commitment to the community through Esprit have garnered SOCAN and Chalmers Awards as well as three Lieutenant Governor's Arts Awards. He was named *Musician of the Year* (1999) by peers at the Toronto Musicians' Association, was a recipient of Canada Council for the Arts Molson Prize (2007) and has helped many composers advance their careers through commissions, high profile performances, recordings and broadcasts. Pauk's commissioning, of Canadian composers of all ages and stylistic trends, is central to his work. He has been a leader in taking new music out of the concert hall and to people in their communities. Under Pauk's direction, Esprit was awarded the 2005 Vida Peene Award for excellent standards of performance and innovative programming.

Alex Pauk has a very wide range of experience as a composer with works for every kind of performing ensemble, the theatre as well as dance companies. Revealing this depth of experience, his most notable compositions include *Touch Piece*, a multimedia work for full orchestra, 16 channel surround sound with digital sound track, sounds of nature and altered orchestral sound projected from loudspeakers, multi-screen video environment and fabric sculptures with special theatrical lighting; *Farewell to Heaven*, a full length work for the Menaka Thakkar Indian Dance Company; three works involving important Canadian virtuosos: *Concerto for Harp and Orchestra*, *Concerto for Two Pianos and Orchestra* and *Flute Quintet*.

His newest work, *Musiques immergées*, for chamber orchestra and audio playback, received its world premiere in Montréal with the SMCQ in 2011.

# EVERGREEN CLUB CONTEMPORARY GAMELAN

Evergreen Club is an ensemble of eight highly skilled Canadian musicians who perform and record using an assortment of bronze and wooden instruments from Indonesia. Collectively these instruments are known as a gamelan – a traditional instrument ensemble that plays an important role in the Indonesian culture.

Formed in 1983 and based in Toronto, Evergreen Club is a unique performing ensemble dedicated to the development and expansion of its repertoire through the commissioning of new works from Canadian and International composers, and interpreting traditional and contemporary Indonesian pieces. The contemporary works written for Evergreen Club highlight both gamelan and gamelan-plus - extended to include guest soloists, guest ensembles, solo and ensemble dance, or auxiliary media (live accompaniment to film, works for tape). The resulting repertoire reflects an intermingling of cultural sensibilities within a global perspective.

Evergreen Club's numerous concert appearances have delighted audiences within Canada, the United States, Western Europe, Japan and Indonesia. From 1998 to 2000, Evergreen Club toured with the World music ensemble "Heartbeat" founded by John Wyre of Nexus. In 1999 and 2005 Evergreen Club was a featured artist at the Festival Presence in Paris, France. In performance and on CD recordings, Evergreen Club has presented world premieres for gamelan and gamelan-plus by leading composers such as John Cage, James Tenney, Gilles Tremblay, Walter Boudreau, Lou Harrison, Jon Siddall, John Wyre among many others.

## MEMBERS:

Blair Mackay, Artistic Director  
Ryan Scott  
Mark Duggan  
Bill Parsons  
Paul Houle  
Andrew Timar  
Adam Cambpell  
Rick Sacks

## DOUGLAS PERRY

Viola

Formerly Artistic Administrator for the Kitchener Waterloo Symphony, Douglas was Artistic Director of Arraymusic as well as a founding member of Tafelmusik Baroque Orchestra with whom he performed and recorded for over 10 years. He has been Principal Viola of the Santa Fe Opera, the Kitchener Waterloo Symphony and the Canadian Opera Company and has numerous recordings on various labels, including J.S. Bach's *Brandenburg Concerto #6* with the C.B.C. Vancouver Orchestra.

Tours have taken him to Japan, Malaysia, Singapore, Italy, Germany and the United States, as well as a tour of China in 2013 with Soundstreams Canada.

He produced a jazz CD with Juno Award winners Dave Young, Phil Dwyer and Michel Lambert and his recording of Harry Somers' String Quartets with ACCORDES was nominated for a Juno Award.

He has served on the Board of Directors of Harbourfront Centre and the Toronto Arts Council, is a Past President of the Recording Musicians' Association – Canada.

## PUTU EVIE SUYADNYANI

Balinese dancer/instructor

Putu Evie Suyadnyani was born in Sanur into a family of dancers. She has danced since she was three years old and made her first choreography when she was still at kindergarten. A key member of the Tanjung Sari Hotel foundation for the preservation of legong dance, she was trained under the late Ni Reneng of Kedaton and I.G.A. Susilawati and was awarded the first prize for the island-wide Legong Condong competition at age 10.

Evie has extensive experience teaching and has also danced and played gamelan overseas. She also taught and performed for the Indonesian Embassy in Wellington for around two years.

In 2002, she founded the dance side of Mekar Bhuana, a conservatory established by her husband New Zealander Vaughan Hatch to preserve rare and endangered Balinese classical gamelan. Since then, she has



taught local children the difficult movements of the legong court dances and also sent a number of musical ensembles overseas to perform in international festivals. In 2010, Evie and Vaughan set up the world's first online store that specialises in quality Balinese music and dance products. This store helps to fund Mekar Bhuana's documentation and reconstruction projects.

This year, Evie and Vaughan were chosen to represent Mekar Bhuana as World Music Artists in Residence at the University of Toronto, where they continue to spread rare Balinese court music and dance across the globe.

Asides from teaching and performing Balinese dance and gamelan, Evie also likes to fill her spare time to sing traditional Balinese vocal as well as sing pop, rock or jazz cover song for band or duo.

### ***Legong Condong***

Balinese dance

This dance was created in the early 20<sup>th</sup> century as an introduction to a legong dance for the pleasure of Balinese royal families. If it is part of Legong Lasem, the whole dance is called Legong Keraton. Legong Condong is a fast and lively dance that is one of the most difficult of all Balinese female dances. It tells the story of a capricious, young court servant and her daily activities in the palace. Mekar Bhuana Conservatory performs the musical accompaniment on an antique Semara Patangian gamelan orchestra that is normally played by around 30 musicians. This is how it would have been presented in Balinese palaces around 100 years ago.

# STEPHEN SITARSKI

## Concertmaster

An Oakville native, Stephen SitarSKI enjoys an incredibly varied career as a violinist and musician. Acclaimed nationally in performances of Baroque music through to contemporary and jazz, he is also a recognized conductor, adjudicator, teacher and music administrator. Currently Concertmaster of the Kitchener-Waterloo Symphony, he has also led many other Canadian orchestras including the Vancouver Symphony and Ottawa's National Arts Centre Orchestra, as well as orchestras in the United States and Europe.

He frequently appears as soloist with orchestra and, along with much of the standard repertoire, performs concertos written especially for him by Canadian composers. In April, 2009, as part of the Open Ears Festival, Stephen performed R. Murray Schafer's violin concerto 'The Darkly Splendid Earth: The Lonely Traveller'. In March, 2011, he was guest concertmaster and featured soloist for the National Ballet Orchestra's programs *Eugene Onegin* and *Russian Seasons*.

He is 1st Violin of the Canadian Chamber Ensemble, a founding member of Trio Laurier, and is a regular participant in diverse chamber groups and festival events both nationally and internationally with many of Canada's finest musicians. He is also a frequent performer with Toronto's acclaimed Art of Time ensemble as well as Soundstreams.

Routinely heard throughout Canada on disc and on live radio broadcasts, SitarSKI has also performed countless television and film scores, including the violin solos in the Hollywood film 'Being Julia'. A dedicated educator, Stephen is a faculty member of the National Youth Orchestra of Canada, Wilfrid Laurier University and Glenn Gould School. In recognition of his outstanding artistic contribution to the Kitchener-Waterloo community, he is a recipient of the Kitchener-Waterloo Arts Award for Music.

## ALEX PAUK

### *Echo Spirit Isle* (1983)

There are two events which stimulated and then influenced the writing of *Echo Spirit Isle*. First of all, I made an in-depth study of Javanese gamelan music and had become fascinated by the vitality and richness of the genre. Secondly, I had

finished reading Lyall Watson's book *Gifts of Unknown Things*, dealing with supernatural and exotic phenomena of an imaginary, isolated island in the Indonesian archipelago. The musical materials of the present work are based entirely on altered Javanese scales, specifically the "Pelog" and "Slendro" scales which form the basis of gamelan music. Furthermore, the device of rhythmically repeated notes is carried over from the gamelan. The piece is not intended as an imitation of the gamelan, but rather is designed to transform the essential qualities of that music into an orchestral experience with its own unique frame of references.

— Alex Pauk

## CHAN KA NIN

### *Éveil aux Oiseaux* (2005)

This work is written for 11 western instruments and 9 Gamelan instruments. The sound worlds of East and West are pitched against each other at the beginning and later combined to a uniquely transformed sound. This signifies the "awaking of the birds", a childhood experience the composer had when he was

growing up in Hong Kong. He remembered that every morning he was weakened by hundreds of sparrows dwelling in a big mango tree next to his home. In *Éveil aux Oiseaux*, he tries to recapture this ecstatic moment and philosophize its symbolic meaning. As one grows older, one may have overlooked that there are many things one can sing about in the morning – very much like the sparrows at dawn. In this work, the western instruments tend to glorify the sounds and images of the birds while the oriental instruments tend to carry a message, that of awakening, serenity, and eternity.

This work was commissioned by the Toronto Arts Council for the Ensemble Contemporain de Montréal and The Evergreen Club Contemporary Gamelan in 2005.

— Chan Ka Nin

## JOSÉ EVANGELISTA

### *O Gamelan* (2013)

Gamelan comes from Javanese *gamel*, hammer. It designs a variety of Indonesian ensembles where tuned percussion instruments predominate. The gamelans of Java and Bali are the best known and probably the most sophisticated. Traditionally, Javanese music is slow and meditative, Balinese music is noisy and strongly rhythmic.

Since I became acquainted with gamelan music I thought of it as an ideal in music: the textures are refined and complex still the music is often direct and catchy. For

many years I have tried to get closer to this model. Sometimes influenced by abstract composition techniques (Motionless Move, Clos de vie) or directly from some specific music traditions (*O Bali, O Java*).

I have also composed for a mix of Balinese gamelan and western instruments, like *Kebyar Concerto* for Ondes Martenot and gamelan gong kebyar and *Bali Symphony* for gamelan gong kebyar and western symphony orchestra.

Still, the gamelan remains a goal that I'll never attain. Once again, I give it a try with this new piece. In it I have taken further liberties on my gamelan interpretation.

This piece is clearly divided into sections. After a short introduction, the first section evokes the tranquility of Javanese gamelan. Follows a strong and square rhythmic passage leading to a contrasting slow section dominated by strong and percussive chords. After a more abstract approach the piece ends with a typical Balinese ostinato.

On the technical side, the listener may notice that all sections of the piece are based on the same free and cantabile melody which sometimes reminds of Indonesian modes but which is always dominated by a 12-tone content.

## **LOU HARRISON**

***Threnody for Carlos Chávez*** for viola and gamelan (1978)  
Harrison began composing for traditional Javanese and

Sundanese gamelan instruments in 1976, soon using the gamelan as a backup orchestra for Western solo instruments. Among the earliest pieces to call for this type of cross-cultural mixture was the 1978 *Threnody for Carlos Chávez* for viola and Sundanese gamelan. Harrison's gamelan compositions always bear a personal stamp. In this case, he applied a metric system characteristic of medieval Western music to a Javanese form, the *ketawang*. Traditional gamelan music is always in duple meter, characteristically featuring several layers with various degrees of elaboration over a basic melody. In the *Threnody for Carlos Chávez*, however, Harrison drew on his knowledge of Western medieval music to explore multiple layers of triple meter.

## **ANDRÉ RISTIC**

### ***Projet «Peuple» (2005)***

This piece is one of the few compositions of mine that include the word 'project' in the title. I use that term because these pieces are experimental in nature, and they share a general form or structure that I call 'project description'. More clearly, these pieces are blueprints for something else (*Projet d'opéra* was a violin concerto describing the plot of a non-existing opera). In this case, the project is to describe very basic social behaviors that in my imagination could lead to the creation of what we call a society. Two groups of individuals (the gamelan

percussions and winds) are trying to find a 'meeting point' through the inspiration provided by a 'leader' (the double bass). They succeed, and the leader goes despot.

In the beginning of the piece, the instrument groups are isolated and seem to be unable to find a compromise to play together. The leader plays only single notes, but their disposition generates a 'rhythm' on a larger scale, overlapping the bars, and this pulsation very slowly leads the winds and percussion towards a place where they kind of don't have the choice not to play together.

This happens towards the middle of the piece, and is followed by a few 'discussions' involving both groups, and the soloist. At the end, everyone seems to have found his/her place, and the 'leader' goes into a cadenza mood, a jubilatory, egotistic, triumphant spill of hundreds of 16th notes.

The piece was composed at the time when the last remaining parts of ex-Yugoslavia (Montenegro, then Kosovo) were quitting the federal system one after the other. I was not trying to reflect on modern-day nation-building processes, though. I just felt the interaction between a leader (with good or bad intentions), and two social groups (influenced by the leader), would provide a perfect setting for exploring a musical format derived from the concerto.

I was helped also by some facts like the improbability of the double bass as a virtuoso soloist, and the cultural gap between gamelan orchestra and modern occidental brass and winds.

— André Ristic

### **CLAUDE VIVIER** ***Pulau Dewata (1977)***

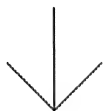
*arr. for orchestra by Scott Good*  
A stay in Bali in 1976 marked a turning point in Claude Vivier's career. Most of the subsequent works were to show the influence of the atmosphere of this Pacific island, whose inhabitants call it the "Island of the Gods," or "Pulau Dewata". This is the title given by Vivier to a work specially dedicated to the people of Bali. The composer describes it as follows: "This piece is a succession of nine melodies of 1, 2, 3, 4, 5, 6, 7, 8 and 9 sounds. These modes may be directly reminiscent of Bali, but what I wanted to write was a piece imbued with the spirit of Bali: its dances, its rhythms and, above all, an explosion of life, simple and candid. The ending is the traditional signature of many Balinese pieces, a loving homage to this marvelous people from whom I learned so much."

The score of *Pulau Dewata* is dedicated to the McGill Percussion Ensemble. It does not specify instrumentation, permitting any combination of instruments that suits the scoring.

— Claude Vivier



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**Chan Ka Nin (b. 1949)**

***Composer***

Chan Ka Nin is a distinguished Canadian composer whose extensive repertoire draws on both East and West in its

aesthetic outlook. Professor of Theory and Composition at the University of Toronto, he has written in most musical genres and received many national and international prizes, including two JUNO awards, the Jean A. Chalmers Award, the Béla Bartók International Composers' Competition in Hungary, and the Barlow International Competition in the United States. In 2001 he won the Dora Mavor Moore Award for Outstanding Musical for his opera *Iron Road*, written with librettist Mark Brownell, depicting the 19th-century construction of the Canadian national railroad by Chinese migrant laborers.

Characteristically luminous in texture and exotic in instrumental colors, Prof. Chan's music has been described by critics as "sensuous," "haunting," and "intricate." The composer often draws his inspiration directly from his personal experiences: for example, the birth of one of his daughters, the death of his father, his spiritual quests, or his connection to nature and concern for the environment.

Many prominent ensembles and soloists have performed his music, including the Toronto Symphony, National Arts Centre Orchestra, Hong Kong Philharmonic, Calgary

Philharmonic, Esprit Orchestra, Manitoba Chamber Orchestra, Amici Ensemble, Gryphon Trio, Miró Quartet, Purcell Quartet, Amherst Saxophone Quartet, violist Rivka Golani, and cellist Shauna Rolston. His substantial discography includes releases on the CBC, Centrediscs, ATMA, Analekta, Albany, and Summit labels, among others.

Born and raised in Hong Kong, Mr. Chan holds twin undergraduate degrees in electrical engineering and music from the University of British Columbia, where he studied composition with Jean Coulthard. He subsequently received Master of Music and Doctor of Music degrees from Indiana University, where he studied with Bernhard Heiden.

**José Evangelista (b.1943)**

***Composer***

José Evangelista pursues an artistic path by which he has explored ways of making a music based exclusively on melody. Hence he has developed a heterophonic writing, both for instruments and orchestra, in which the melodic line generates echoes of itself and creates an illusion of polyphony. His music draws its roots from an enlarged vision of tradition: to his Spanish origins he has added the influence of the Indonesian gamelan, the Western avant-garde and that of modal musics. Evangelista was born in Valencia (Spain) in 1943. He began his musical studies with

Vicente Asencio while simultaneously studying physics. Later work in computers led him to Canada. Settling in Montreal in 1970, he studied composition with André Prévost and Bruce Mather. Since 1979 he is a professor at the University of Montreal where he created the Balinese Gamelan Workshop in 1987. He has been a founding member of several concert societies, has received several awards and numerous commissions, among others, from *Itinéraire* (Paris), the Kronos Quartet, the Groupe vocal de France, the SMCQ and the CBC. His works have been performed in Canada, the U.S., Europe, Asia and Australia by groups such as Ensemble Modern (Frankfurt), the Nieuw Ensemble (Amsterdam), Music Projects (London), the Orchestre philharmonique de Radio-France, the Montreal Symphony Orchestra, I Musici de Montréal, and the Nouvel Ensemble Moderne (Montreal). Between 1993 and 1995 he has been composer in residence with the Montreal Symphony Orchestra. He is presently composing an opera for the Montreal company Chants libres.

### **Lou Harrison (1917 – 2003)**

#### **Composer**

Born in Portland in 1917, the American composer Lou Harrison won a particular reputation for his percussion music, his experiments in intonation, and his synthesis of East and West in his music. A pupil and friend of Henry Cowell, whose interest in other musical traditions he shared, he also profited from a close study of the work of Charles Ives. Lou

Harrison collaborated with John Cage in San Francisco, studied under Schoenberg in Los Angeles, wrote under Virgil Thomson in New York, continuing a varied career and the development of his many gifts as a poet, artist and musician.

Many of Harrison's early works are for percussion instruments, often made out of what would usually be regarded as junk or found objects such as garbage cans and steel brake drums. He also wrote a number of pieces using Schoenberg's twelve tone techniques, including the opera *Rapunzel* and his *Symphony on G* (*Symphony No. 1*) (1952). Several works feature the tack piano, a kind of prepared piano with small nails inserted into the hammers to give the instrument a more percussive sound. Harrison's mature musical style is based on "melodics", short motifs which are turned backwards and upsidedown to create a musical mode the piece is based on.

### **André Ristic (b.1972)**

#### **Composer**

Born in 1972, André Ristic studied mathematics at the Université du Québec in Montréal (UQAM) and completed his musical studies at the conservatory in Montréal where he received instruction in composition and piano. As a music theorist his interests include the mathematical representation of sound and programming models, as well as the musical applications of signal theory and the analytical study of musical manuscripts. His awards include a number of prizes and grants,

including the Prix Opus awarded by the Conseil québécois de la musique for "Composer of the Year" in 2001, and the SOCAN award for chamber music in the same year, as well as the Jules-Léger Prize for new chamber music in 2000.

In his spare time, this composer also performs as a pianist (Trio Fibonacci) and accordion player. An active and eclectic musician, he has commissioned and premiered a number of works from both Canadian and international composers, especially those of his own generation. As part of his own compositional process, Ristic seeks out ways of representing sound numerically, with the aim of developing new techniques based mainly on vector geometry. With respect to this subject, he has a publication project underway in partnership with Jonathan Goldman that is devoted to relationship of mathematics to music. André Ristic has an international career and a number of recordings to his credit.

### **Claude Vivier (1948 – 1983)**

#### **Composer**

Many consider Claude Vivier the greatest composer Canada has yet produced. At the age of 34, he was the victim of a shocking murder, leaving behind some 49 compositions in a wide range of genres, including opera, orchestral works, and chamber pieces. György Ligeti once called Vivier "the finest French composer of his generation."

Born in Montréal of unknown parents, Vivier was adopted at the age of three. After being expelled from a seminary at sixteen for "immature behavior"—from an early age, Vivier was open about his homosexuality—he studied at the Conservatoire de Musique in Montréal. In 1971, Vivier left Canada for Europe, studying electroacoustic music in Utrecht, and composition with Karlheinz Stockhausen in Cologne. Although Vivier was influenced by the latter, he nonetheless developed a highly personal language. *Chants*, composed during this period, represented for him "the first moment of my existence as a composer."

In the fall of 1976, Vivier took a long trip through Asia. A visit to Bali caused him to reevaluate his ideas concerning the role of the artist in society, initiating a new period in his stylistic evolution. In the wake of this journey he wrote *Shiraz* (1977) for piano, *Orion* (1979) for orchestra, and his opera *Kopernikus* (1978–79). Above all, it was in his cycle of pieces for voice and instrumental ensemble, particularly *Lonely Child* (1980) and *Prologue pour un Marco Polo* (1981) that Vivier's unique style crystallized.

Vivier spent the last months of his life in Paris. On March 12, 1983, Vivier was found stabbed to death in his apartment. His murderer, a 19-year-old man who may have been a prospective lover, was later caught and sentenced.

Vivier advocates include Mauricio Kagel, Kent Nagano, Reinbert de Leeuw, David Robertson, and Dawn Upshaw. Vivier's music featured prominently in Holland Festival 2005, and the St. Louis Symphony Orchestra opened its 2005–06 season with *Lonely Child*, with David Robertson conducting and Dawn Upshaw as the soprano soloist. In 2005, the Montréal Symphony Orchestra inaugurated the Claude Vivier National Prize for the best work by a Canadian composer.

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### **Scott Good (b. 1972)**

#### *Composer*

Scott Good is a composer of orchestra, chamber and vocal works. His compositions have been successfully performed throughout North America. He is also active as a bass trombonist.

Scott Good has studied at the Eastman School of Music and the University of Toronto. He has received numerous awards for his music, including the Howard Hanson Prize, the First Prize at the Winnipeg New Music Festival Composers Competition, the John Weinzwieg Prize and two prizes in the SOCAN Competition for Young Composers.

Mr. Good is a founding member of the Trillium Brass Quintet and a co-founder of earshot! music series. He has also had the privilege to work with Patria Music Projects, participating in the

premiere of Murray Schafer's *The Palace of the Cinnabar Phoenix* and participating in performances of the *Enchanted Forest*.

Scott maintains an active career as an orchestral trombonist, having performed with the Thunder Bay Symphony Orchestra, Toronto Philharmonic, Esprit Orchestra, and Kitchener Waterloo Symphony, among others.

As a composer, Scott has written for a variety of ensembles as well as soloists. As a trombonist, he may be heard on commercial recordings by the Trillium Brass Quintet, which has been broadcast many times on CBC Radio.



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Upcoming Concert  
Sunday, January 26, 2014

# Strange Matter



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Samy Moussa — *New Work* (Esprit Commission & World Premiere)  
Peter Ruzicka — *Satyagraha* (version for small orchestra)  
Zosha Di Castri — *Strange Matter* for ensemble  
Gabriel Prokofiev — *Cello Concerto* (3rd movement)  
Unsuk Chin — *Graffiti*  
Bryan Cheng cello; Samy Moussa *guest conductor*;  
Gabriel Prokofiev *guest composer*

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8:00pm Concert;  
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